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BROCADED GOWN  
AND MANNEQUIN

Italian, ca. 1780

*Gift of friends of  
Mrs. Adèle C. Weibel,  
Curator Emeritus of Textiles,  
in honor of  
her eightieth birthday, 1960*

THE UNIVERSITY  
OF MICHIGAN

NOV 21 1961

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# Bulletin

VOLUME XL

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OF THE DETROIT INSTITUTE OF ARTS

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HOURS: Tuesday through Friday 1 p.m. to 6 p.m. and 7 p.m. to 10 p.m. Saturday and Sundays 9 a.m. to 6 p.m. Closed Mondays. *Summer Hours* (July and August only)—Closed Mondays, open other days 9 a.m. to 6 p.m. Closed all holidays. *Admission free at all times.*



FIGURE OF THOMAS EAKINS  
by SAMUEL MURRAY, American, 1870-1941  
Gift of Mr. and Mrs. Arthur Fleischman, 1958

### Samuel Murray's Portrait of Eakins

Small pieces of sculpture often have a warmth and intimacy of conception lacking in more monumental works. Such an intimacy pervades the small figure of Thomas Eakins by his pupil and friend, Samuel Murray. An original plaster model, it shows Eakins sitting cross-legged, holding palette and brushes. Although he was primarily a painter, Eakins occasionally turned to sculpture. The movement of horses fascinated him as it did Degas in France. A number of action-photographs of horses were found in the effects of both men; it was Eakins who modelled the horses on the Soldiers' and Sailors' monument in Brooklyn. He also assisted his pupil, Samuel Murray, a quarter of a century his junior, in modelling the figures of the prophets on the Witherspoon Building in Philadelphia.

Much of Murray's work consisted of large memorials and monuments, for which he won numerous medals and awards, including one at the St. Louis Exposition of 1904. Upon the square base of his portrait of Eakins is inscribed: *To His Friend/Robert Arthur/Samuel Murray* and signed *Murray/1907*. Robert Arthur was a Philadelphia painter who loved the sea; he had a studio at Ogunquit, Maine. Among his close friends were Murray, Eakins and Robert Louis Stevenson.

Acc. No. 58.389. Plaster, tinted cream. Height 9½ inches. Gift of Mr. and Mrs. Arthur Fleischman, 1958.



THE WOLF RIVER, KANSAS  
by ALBERT BIERSTADT, American, 1830-1902  
*Gift of Dexter M. Ferry, Jr. Fund, 1961*



Albert Bierstadt has captured both the grandeur and the refreshing quality of the cool, tree-shaded ground sloping to the waters of the Wolf River, Kansas, in his painting illustrated on the opposite page. Along the stream's verdant banks are encamped trappers and Indians, their tiny figures and teepees dwarfed by the majestic trees which tower above them. The scene was probably painted during the late 1860's, when the artist was travelling among the western Indians, portraying them at their various occupations.

When Bierstadt returned to his native America from Düsseldorf, Germany, in 1857, he joined General Frederick Lander's expedition to map an overland route to the Pacific. To the many sketches and studies made on the way, he added others on Western trips in the 1860's and 1870's. Bierstadt was one of the first American painters to depict the vast, unexplored wilderness of the American West. When his first Rocky Mountain landscapes were exhibited at the National Academy in 1860, they created a sensation. In his canvas of *Wolf River*, the artist suggests by means of a sensitive pattern and a muted but fresh palette, the grandeur and natural beauty of the West.

Cat. No. 1381. Canvas. Height 48 $\frac{1}{4}$  inches; width 38 $\frac{1}{4}$  inches. Signed lower right: A. Bierstadt. Gift of the Dexter M. Ferry, Jr., Fund, 1961.



BRONZE CASTS OF ABRAHAM LINCOLN'S HAND AND FACE

by LEONARD W. VOLK, American, 1828-1895

Gifts of the Founders Society, 1959 and 1961

THE BRONZES are the work of Leonard Wells Volk (1828-1895). The sculptor took the mask of Lincoln's face on Saturday, May 19, 1860, the day Lincoln was informed he had been nominated to the presidency. Casts of the hands were made on the following day, also at the Lincoln home in Springfield, Illinois. At Volk's request, Lincoln clasped a round stick in his right hand. When compared with the left, the right hand appeared swollen, owing to the excessive amount of handshaking Lincoln had done on the previous evening.

In 1886, as the result of the efforts of a committee including the sculptor, Augustus Saint-Gaudens, and the poet-editor, Richard W. Gilder, of *Century Magazine*, funds were raised to purchase the original casts. These, with bronze copies, were presented to the National Museum at Washington. Other bronze copies were given to the thirty-five subscribers who formed the committee.

Acc. No. 59.255. Bronze cast of Lincoln's right hand. Height  $3\frac{3}{4}$  inches; length  $6\frac{3}{4}$  inches. Signed on base: *A. Lincoln/L. W. Volk/Fecit/1860/Copyright*. Gift of the Founders Society, General Endowment Fund, 1959.

Acc. No. 61.47. Bronze cast from a life mask. Height  $11\frac{1}{2}$  inches. Inscribed at bottom: *Mask of Lincoln in 1860*. Gift of the Founders Society, the Director's Fund, 1961.

## Two Northern Landscapes of the 17th Century

During the seventeenth century, many of the spiritual and intellectual discoveries made during the Renaissance reached full flower. Out of the holocaust of the religious wars of the Reformation and Counter-Reformation, a new group of people grasped political power for the first time, that segment of society we call today "the middle class." Although its emergence occurred throughout Europe, one of the first areas in which it reached complete expression was that of the Low Countries, today known as Belgium and Holland.

This newly prosperous, newly dominant middle class, began to call on the artists in ever-increasing numbers, for paintings to decorate their new homes. One type of art, both decorative and dramatic, was based on the Italian tradition. The other more native art appealed more directly to the new society. It concerned itself with the world around it, with landscape and still life, with *genre* pictures of everyday life, in taverns and churches, in homes and in the fields, which earlier had not been considered worthy of the painter's brush.

Such genre scenes are the *View of the Spaarne River, Haarlem*<sup>1</sup> by Jan van Goyen, illustrated on page 55, and the *Crossing the Ford* by Jan Siberechts<sup>2</sup> illustrated on page 57. The earlier of the two, the river scene by van Goyen (1596-1656) was probably painted around 1630.

Over the centuries, the Spaarne River has flowed through the city of Haarlem, enabling one to start from the Kaasmarkt and travel by steamboat to Amsterdam via Spaarndam. At the time van Goyen painted this wintry scene (a replica appears to be dated 1640, but may have been painted a decade earlier), traffic was heavy on the frozen river. Against the horizon, windmills and homes are silhouetted at the left;



VIEW OF THE SPAARNE RIVER, HAARLEM  
by JAN VAN GOYEN, Dutch, 1596-1656  
*Gift of Mr. and Mrs. A. D. Wilkinson, 1960*

at the right stands the Groote Kerk of Haarlem. The countless details and busily moving figures on the ice have been simplified and brought into exquisite order.

Overhead, the lowering sky is full of leaden clouds; closer to the horizon, slanting beams of opalescent light break through. Bright colors have been subordinated to atmospheric tones of pearl grays and icy blues. These ever-changing tones of wintry air and space over the frozen river, giving us the very essence of nature, reveal van Goyen as a leader in early Dutch landscape.

*Crossing the Ford* is by the Flemish Jan Siberechts, who was born in Antwerp in 1627, and lived until 1700. He was a generation later than van Goyen; the feathery trees and silvery light playing over the water, are carry-overs from Siberechts' early, more Italianate manner. But the stocky farm workers, driving their cart over the ford, the placid cows, the rolling fields, have been clearly observed and faithfully recorded. Siberechts captures the earthiness of the scene; yet with what delicate poetry has he silhouetted slender spires against the pale sky, and rendered the sparkling, rosy reflections upon the water.

ELIZABETH H. PAYNE

<sup>1</sup> Cat. No. 1376. Oil on panel. Height 14¾ inches; width 19½ inches. No signature apparent. *Collections*: Possibly J. D. Nijman, Amsterdam, 1797; Arthur Kay, London, 1901; Mrs. Helen Sachs, 1957; Mr. and Mrs. Lawrence Fleischman, 1958. *Reference*: Hofstede de Groot, *Catalogue Raisonné . . .* (1906-27), vol. 8, p. 300, no. 1187.

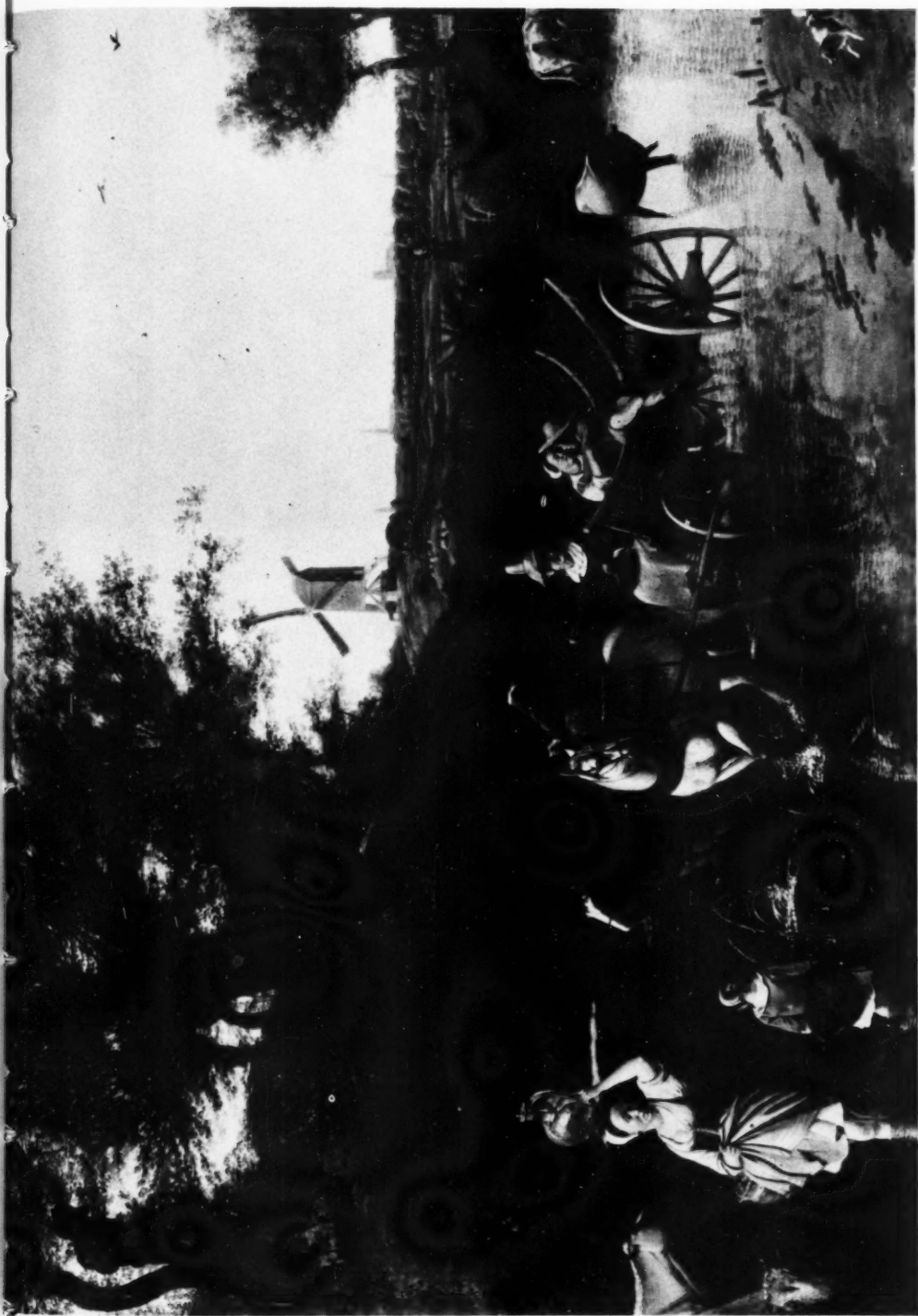
<sup>2</sup> Cat. No. 1349. Oil on canvas. Height 58 inches; width 84 inches. Signed lower right: J. Siberechts, f. *Collection*: J. M. Cherry, Bart., Richmond, England.

(opposite page)

CROSSING THE FORD

by JAN SIBERECHTS, Flemish, 1627-1700

Gift of Mr. and Mrs. James S. Whitcomb, 1960







# MOUNTAIN LANDSCAPE

by ROELANDT SAVERY, Dutch, 1576-1639  
 Gift of Mr. and Mrs. John Schneider, 1960

## *Mountain Landscape (1621)*

Although Roelandt Savery spent the major part of his life in Utrecht, the Netherlands, he served as court painter to the Emperor Rudolph II early in his career. In serving the Hapsburg Court, Savery spent several years in Austria, savoring the majestic mountain passes and rocky hillsides of the Alps. He was fascinated by the swift mountain torrents, and steep rocky terrain, and occasionally delineated these in his paintings, although they are far less typical of his work than are his paintings of flowers and animals.

Most of the landscapes painted by the Dutch seventeenth century artists show calm skies and the tranquil atmosphere of gently rolling meadows and fields. Savery, like Jacob van Ruisdael later, preferred to create a more romantic mood, a feeling of awe and wonder. So in this *Mountain Landscape* of 1621, the painter depicts his goats beside a rushing mountain stream, and the village as seen through a broad rocky cleft. Against the warm browns of foreground rocks and towering pines, the distant village gleams wraithlike, in tones of silvery gray and green. One cannot but admire the quality of emotion responsible for such somber beauty.

Cat. No. 1375. Panel. Height 16½ inches; width 27 inches. Dated center bottom 1621. Gift of Mr. and Mrs. John Schneider, 1960.

The Museum also owns a delightful *Orpheus Charming the Animals* given to it earlier by Mrs. Lillian Henkel Haass.

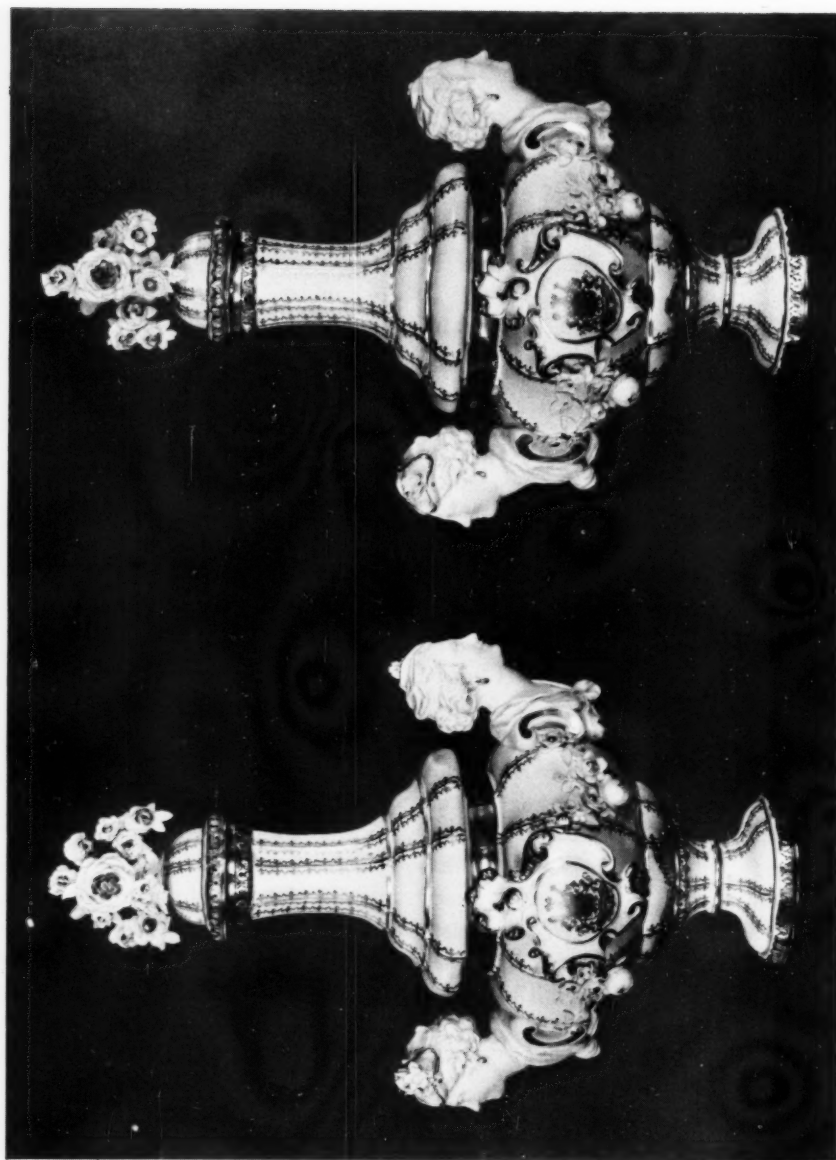
## Rococo

IT IS A commonplace to say that in the field of decorative arts the most satisfying *objets d'art* are the simplest. To this law there are exceptions, as may be seen in the illustrations shown in the following pages: a rare pair of Meissen covered vases recently presented by Mr. and Mrs. James S. Whitcomb, and, as a gift from Mr. and Mrs. Henry Ford II, a set of four gilt bronze candelabra worthy of any great European collection.

Executed within a few decades of each other (the vases about 1735 and the candlesticks perhaps ten years later), they have in common the dynamic grace and vigor and the technical perfection which we associate with the crafts of the rococo period, and recapture for us something of the gaiety of the eighteenth century. Intensely pleasing from an artistic point of view, the Meissen vases are also of great importance historically. They mark the earliest moment when the Meissen factory, which until then had found its inspiration in interpreting Chinese or Japanese designs, turned for its models to purely European designs.

The famous Swan Service made for Count Brühl, the Director of the factory, was to be the culmination of that trend: the two vases shown here, modelled two or three years before the Swan Service, served in a way as trial pieces for the more famous service. They already possess the luminous glaze and the chromatic severity — simple bands of gold and delicate, unobtrusive painted coats-of-arms — which were to characterize most of the fabulous service. Apparently unique in the United States, the Detroit vases are related, as the great expert Otto von Falke mentioned in *Pantheon*, to two other masterpieces of that period, a famous vase in the Leipzig Kunstgewerbemuseum, and a pair of somewhat larger vessels formerly in the von Pannwitz collection.

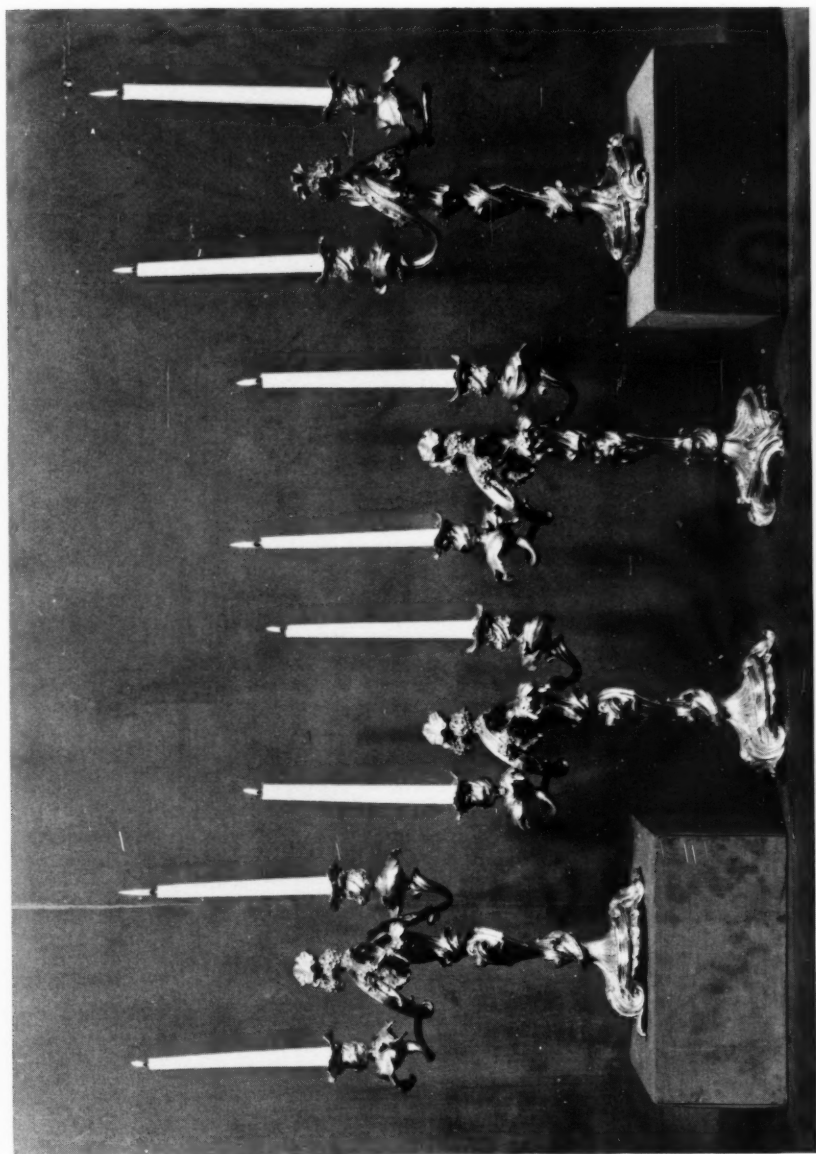
The four candelabra presented by Mr. and Mrs. Henry Ford II are of extraordinary charm and importance. The design, if not the execution, has been attributed to Juste-



PAIR OF COVERED VASES

German (Meissen), ca. 1735

*Gift of Mr. and Mrs. James S. Whitcomb, 1961*



FOUR GILT-BRONZE CANDELABRA

French, ca. 1745

*Gift of Mr. and Mrs. Henry Ford II, 1960*

Aurèle Meissonnier, one of the main exponents of the rococo style, the *style rocaille* of the early Louis XV period. Meissonnier was born in Turin of a French father, and worked in France until his death in 1750. As is the case with Thomas Germain, whose name was often linked with his, most of his patrons were noble foreigners, the King of Portugal, the English Duke of Kingston for example, and indeed Meissonnier's name has remained synonymous with the splendor of effect, the immense dignity which we associate with European royalty in the eighteenth century. Whether the candelabra are the work of Meissonnier, or only influenced by him, hardly matters. They form in our galleries of decorative arts an ensemble of tasteful richness and exquisite delicacy, incredibly complex and graceful; they have, as one of Meissonnier's early biographers said of his known works, "le vrai caractère du sublime," the mark of greatness.

PAUL L. GRIGAUT

Acc. No. 61.9 a and b. White porcelain with contemporary ormolu bases and bands. Height 14¼ inches. Collection: von Pannwitz. References: Otto von Falke, "Meissener Barock Vasen," *Pantheon*, Feb. 1932, pp. 13, 56, fig. 2; Metropolitan Museum, *Masterpieces of European Porcelain*, 1949, No. 332, repr. Pl. IV. Gift of Mr. and Mrs. James S. Whitcomb, 1961.

Acc. No. 60.212 a, b, c, d. Height 16¾ inches. Gift of Mr. and Mrs. Henry Ford II, 1960.

(opposite page)

CARVED SHIP'S FIGUREHEAD

American, 19th century

Gift of Mr. and Mrs. Lawrence A. Fleischman, 1959



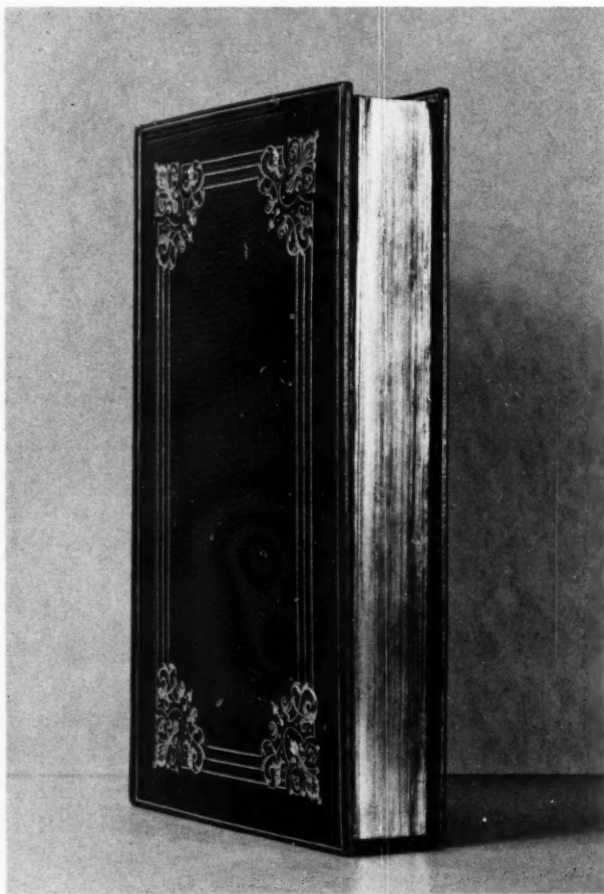


**T**RADITIONALLY the dress illustrated on the covers belonged to Maria Carolina (1752-1814), queen of Naples and Sicily, a sister of Marie Antoinette. The light blue rep is brocaded with swirls of gold and silver thread and bouquets of polychrome silks. A stately Watteau pleat holds together the bouffant side panels; the front is further embellished by an apron of gold net. Gold braid is used lavishly; lace frills finish the neckline and sleeves, and small flowers of taffeta add charm and lightness.

The mannequin with the pretty head and movable arms was discovered in Sicily. Probably made in Italy, it could have been one of the figures which the great dressmakers of Paris used to send to the Courts of Europe, to display the newest fashions, but more likely it is a figure of a saint adapted to secular use. This seems indicated by the bare feet wearing sandals, once gilded, now painted green, and by the base which represents a cloud supported by five winged angel heads.

Acc. No. 60.228. Brocaded gown, Italian, ca. 1780.

Acc. No. 60.227. Mannequin, Italian. Gift of friends of Mrs. Adèle C. Weibel, Curator Emeritus of Textiles, in honor of her eightieth birthday, 1960.



**"KNICKERBOCKER HISTORY  
OF NEW YORK"**

by WASHINGTON IRVING,  
American, 1783-1859

*Gift to the Research Library  
of the Institute by Elaine  
Labouchère, 1939*



FORE-EDGE PAINTING OF "THE WHITE HOUSE IN 1840"  
 by Miss C. B. CURRIE, worked in London, late 19th-early 20th centuries  
 Gift to the Detroit Institute of Arts Research Library by Elaine Labouchère  
 in memory of her mother, Grace Whitney Hoff, 1939

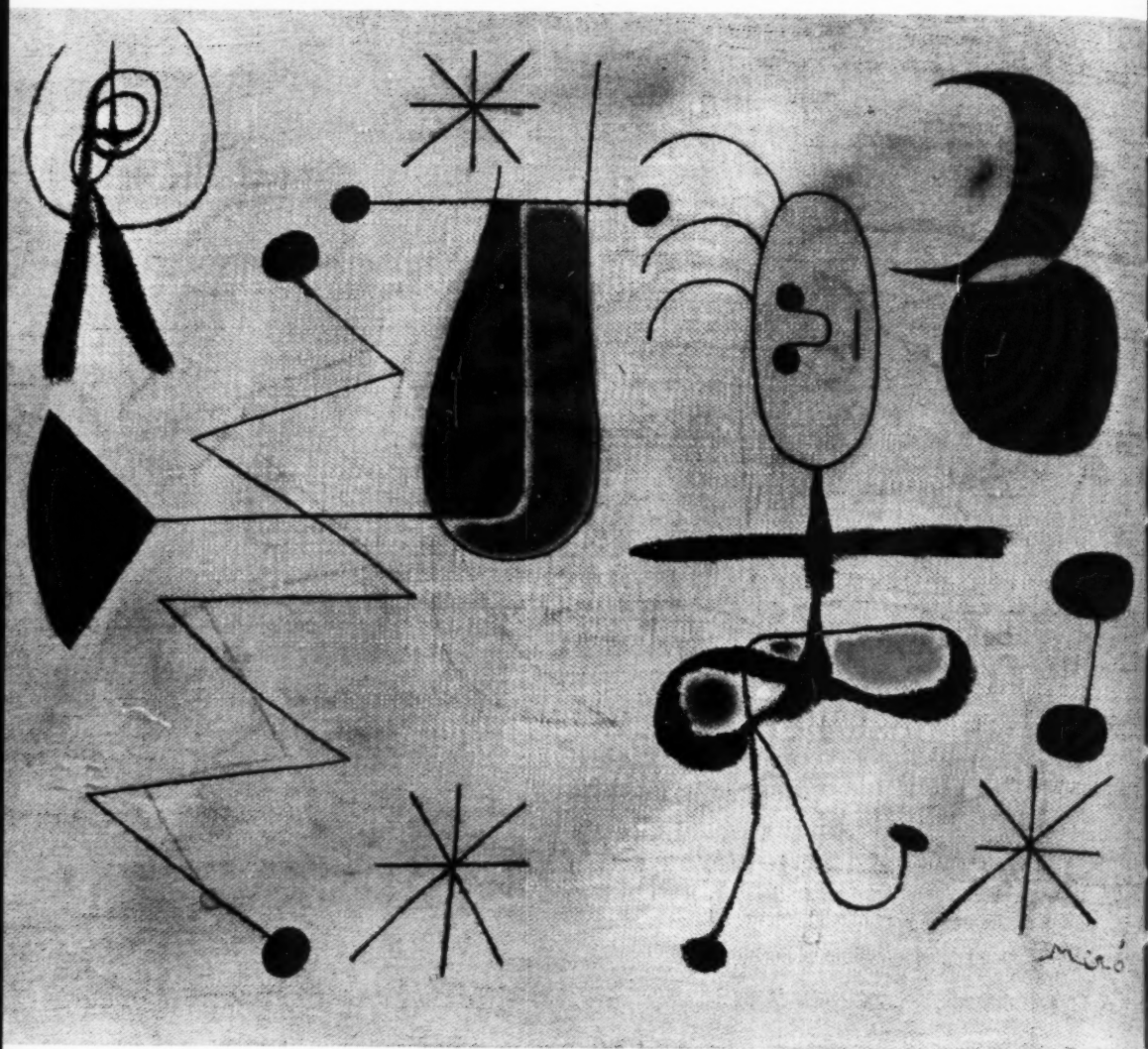
IF ONE were to look casually at the book illustrated here, one would see a copy of Washington Irving's *Knickerbocker History of New York*,<sup>1</sup> printed in Glasgow for John Wylie and Sons, 1821, and handsomely bound in blue morocco by Rivière and Sons. But upon pressing the front edges of the pages back at an angle, there appears a delicate watercolor of the presidential White House with a river and a sail boat, as it is supposed to have looked in 1840. This is the work of Miss C. B. Currie, who did fore-edge paintings for Rivière and Sons in London in the late 19th and early 20th centuries. She seems to have begun her fore-edge painting around 1888, but inasmuch as she uses old books in her work, the dates of the books having her paintings are no indication of the time when she worked. However, her name is stamped inside the cover of each book having her work. Of her some 131 known paintings, C. J. Weber<sup>2</sup> says that he knows of nine in America; there are probably others, like ours, which have escaped his list. According to the notation on the flyleaf of the book, this is number eleven of her paintings.

Fore-edge painting goes far back in book history; Anne Boleyn is said to have carried to the scaffold a New Testament on the fore-edges of which she had written in red "Anna Regina Angliae." In making such a painting, the leaves of the book are fanned or spread so that a tiny fraction of each leaf was made available to the painter. The design was painted on in water color, using the dryest brush possible to keep the color from spreading. When the leaves were released and the book closed, the painting became nearly invisible. Gold leaf was then applied to the edge of the book, and the deception became complete. Unless the leaves were fanned out, one would never suspect the presence of a hidden, delicate miniature.

CAROL SELBY

<sup>1</sup> Book, measuring 8 inches high by 5 inches wide, bound in blue leather, tooled in gold by Rivière and Sons, probably late nineteenth or early twentieth century. Gift to the Detroit Institute of Arts Research Library by Elaine Labouchère in memory of her mother, Grace Whitney Hoff, 1939.

<sup>2</sup> Weber, Carl J. *A Thousand and One Fore-edge Paintings* . . . Waterville, Me. Colby College Press, 1949.



FEMMES ET OISEAU DANS LA NUIT  
by JOAN MIRÓ, Spanish Contemporary  
*Gift of W. Hawkins Ferry, 1961*

*Femmes et Oiseau dans la Nuit*

by *Joan Miró*, Spanish contemporary

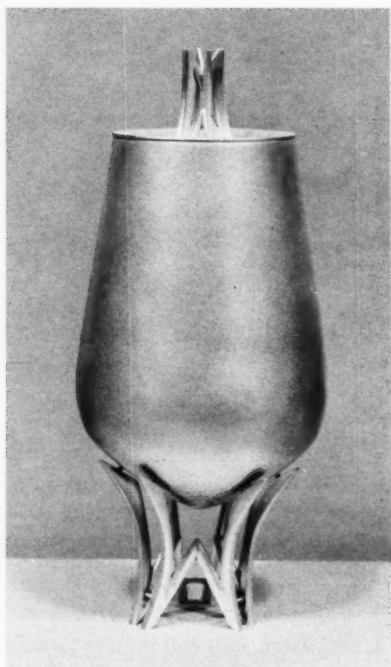
Miró has been associated with most of the major movements of twentieth century art, but he settled securely into the orbit of Surrealism with the group's first exhibition in Paris in 1925. Since then he has continued as one of the most important Surrealist artists.

The Surrealists have explored the world of imagination and fantasy and released imaginative and fantastic forces into all the arts. Miró's images have most often been gay, humorous and brightly colored, with representational form reduced to the artist's own characteristic shorthand notation.

Miró was born in Spain and began to paint there. He still lives in Montroig. From his first trip to Paris in 1919, however, his work evolved under the impetus of the School of Paris. The Spanish flavor remains in the same qualities of ebullience and volatility that are to be found in the work of his countryman, Picasso.

Cat. No. 1386. Height 15 inches; width 18 inches. Signed *Miró* lower right. Dated on back: 1944. Gift of W. Hawkins Ferry, 1961.

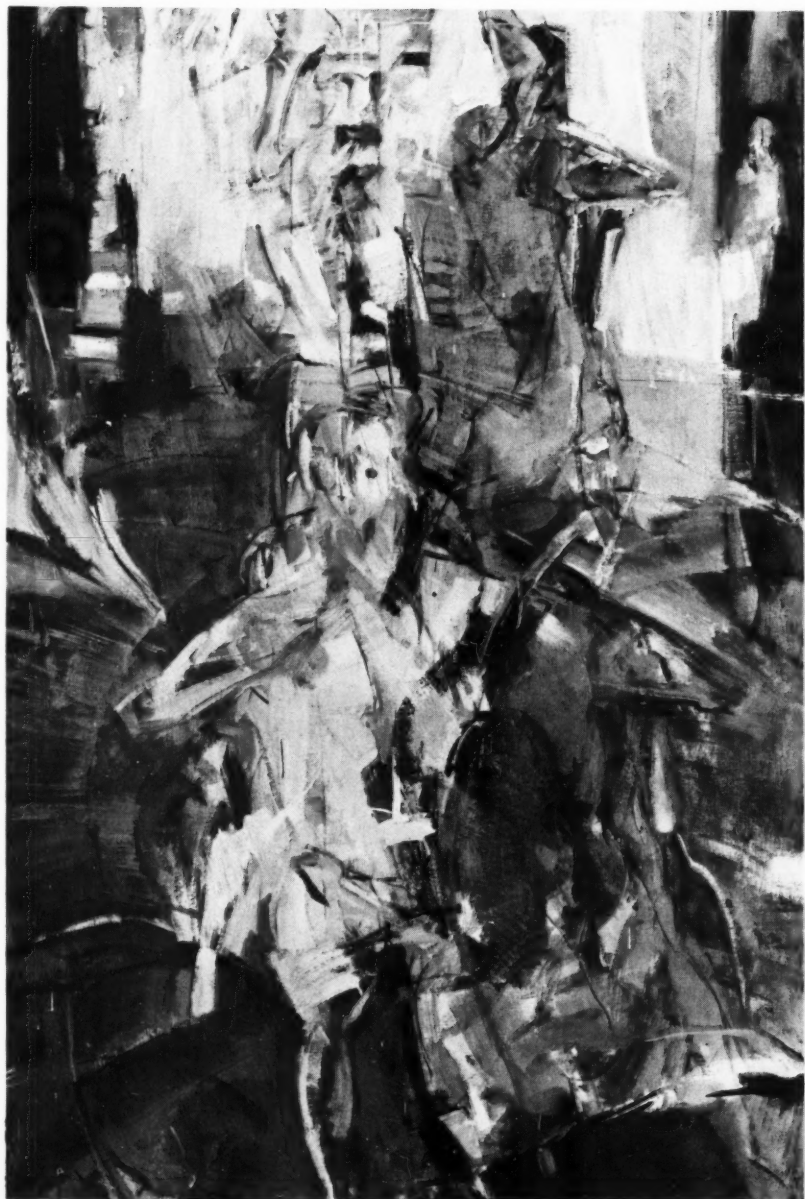




SILVER JAR  
by the KENNEY-EAGENS,  
American Contemporary  
*The Founders Society Purchase Prize  
Fifteenth Exhibition for Michigan  
Artist-Craftsmen, 1961*

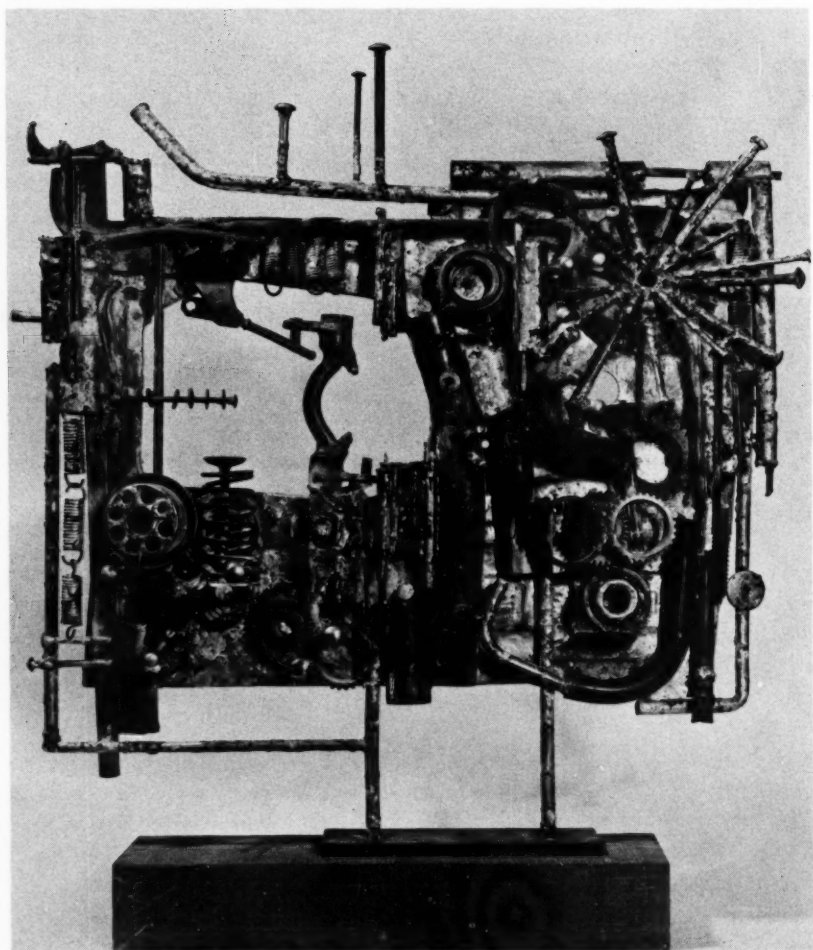
STONEWARE VASE  
by LOUIS B. RAYNOR,  
American Contemporary  
*The Mr. and Mrs. Lawrence  
A. Fleischman Purchase Prize  
Fifteenth Exhibition for  
Michigan Artist-Craftsmen,  
1961*





REHEARSAL

by STEFAN DAVIDEK, *American Contemporary*  
*The Founders Society Purchase Prize*  
*The Lou R. Maxon Prize*  
*Fifty-first Exhibition for Michigan Artists, 1961*



INDUSTRIALE

by KENNETH J. BEER, JR., American Contemporary

*The Sylvia Medow Memorial Prize and the Mr. and Mrs. James S. Whitcomb Prize  
Fifty-first Exhibition for Michigan Artists, 1961*

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BROCADED ITALIAN  
GOWN  
seen from the rear





